

JOHN TAYLOR JOHNSTON'S
COLLECTION.

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Catalogue.

THE COLLECTION OF
PAINTINGS, DRAWINGS,
AND STATUARY,
THE PROPERTY OF
JOHN TAYLOR JOHNSTON, ESQ.
TO BE SOLD AT AUCTION.

THEY WILL BE ON EXHIBITION AT THE GALLERIES OF THE
"NATIONAL ACADEMY OF DESIGN,"

CORNER 23d STREET AND 4th AVENUE,

On the Morning of Wednesday, November 29th,
AND

Will continue on Exhibition every Week-day and
Evening until the time of sale,

TUESDAY, WEDNESDAY AND FRIDAY,
December 19th, 20th and 22d, 1876,

At Half-past Seven, P. M.

CHICKERING HALL, 5th Avenue, cor. of 18th St.,
New York.

* * * The sale will be made under the direction of
Samuel P. Avery, 88 Fifth Avenue, to whom orders to
purchase and other communications may be addressed.

R. SOMERVILLE,

Auctioneer.

25-1014129
nato Acad. 7 Dec 1888

NOTICE.

THIS collection of works of art needs no introduction to the public. Through the generosity of the owner the majority of them have been for years freely exhibited in this and other cities of the Union. Many of the productions have a fame as master pieces in the art centres of the world; and the whole collection has been accepted by the best judges as one of the finest, if not *the* finest, most varied, and complete collection ever brought together on this continent.

The writer of these lines having been a witness of the growth of the collection, can testify to the great care and liberality exercised by the collector.

The dispersion by auction of this collection of treasures will be an era in the art history of the country, and many regrets caused by this dispersion will be mitigated by the fact that a wide distribution of them will be an ultimate benefit to the cause of art.

The paintings have always been well cared for, and are in very excellent condition.

Mr. Johnston's entire collection will be offered *in-tact*; nothing has been added, nothing has been, or will be, withdrawn, but all will be submitted to public competition.

S. P. A.

*Some of the Most Distinguished Names
represented in this Collection.*

FOREIGN ARTISTS.

ACHENBACH (A.)	DELACROIX.
ANKER.	DIAZ.
BRETON.	DESGOFFE.
BOLDINI.	DYCKMANS.
BOUGUEREAU.	DE VRIENDT.
BRION.	DUVERGER.
BAUGNIET.	DE WINTER.
BECKER.	DORE (GUS.)
BENCZUR.	DE PENNE.
BRILLOUIN.	ESCOSURA.
BOURGES.	FORTUNY.
BILLOTTE.	FRERE (E.)
COUTURE.	FICHEL.
COROT.	FAUVELET.
CLAYS.	GEROME.
CASTRES.	GLEYRE.
CHAVET.	GIDE.
CHAPLIN.	GEYER.
CLAIRIN.	GOODALL.
DELAROCHE.	GILBERT (J.)
DECAMPS.	HUNT (HOLMAN).
DAUBIGNY.	HASENCLEVER.
DUPRE (J.)	HUBNER (C.)

HERBSTHOFFER.	ROBIE.
HELLRATH.	SCHREYER.
HERZOG.	ST. JEAN.
HOGUET.	SIMONETTI.
ISRAELS.	SCHELFHOUT.
ISABEV.	SOHN.
JOURDAN.	SCHEFFER (A.)
JUTSUM.	SCHLOESSER.
KNAUS.	TURNER (J. M. W.)
KOEK-KOEK (B. C.)	TROYON.
LELY (SIR PETER).	TRAYER.
LEROUX (H.)	TEN KATE.
LELOIR (L.)	TAPIRO.
LE POITEVIN.	TOM (J. B.)
LANDELLE.	VERNET (H.)
MEISSONIER.	VAN MARCKE.
MULLER (C. L.)	VERBOECKHOVEN.
MADRAZO.	VAN MIERIS.
MERLE.	VAUTIER.
MURRAY (MRS. ELIZ'H.)	VEYRASSET.
MEYER VON BREMEN.	VELA (V.)
PREYER (J. W.)	VETTER.
PLASSAN.	VIBERT.
PASSINI.	VANDERMEER.
PATROUILLARD.	WILLEMS.
PROUT (S.)	WORMS.
REYNOLDS (SIR JOS.)	ZAMACOIS.
ROUSSEAU (P.)	ZIEM.
ROYBET.	

AMERICAN ARTISTS.

ALLSTON.	HART (W.
BELLOWS.	HOWLAND.
BOUGHTON.	HENNESSY.
BROWN (J. G.)	HASELTINE.
BROWN (H. K.)	INMAN (H.)
BEARD (W. H.)	JOHNSON (E.)
BRIDGMAN.	KENSETT.
CHURCH.	LEUTZE.
COIE (T.)	LAMBDIN.
CASILEAR.	MCENTEE.
COLMAN.	MORSE.
DURAND.	NICOLL.
DOUGHTY.	PETICOLAS.
DARLEY.	PALMER.
DE HAAS.	RICHARDS (W. T.)
ELLIOTT.	STUART (GILBERT).
EDMONDS.	SHATTUCK.
GIFFORD (S. R.)	STORY (W. W.)
GRAY.	STAIGG.
GUY.	SULLY.
GIGNOUX.	TRUMBULL.
HUNTINGTON.	TAIT.
HOMER.	TIFFANY.
HART (J. M.)	WEST (BENJ.)
HAYS.	WEIR (R. W.)
HENRY.	WOODVILLE.

CATALOGUE.

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First Evening Sale.

TUESDAY, DECEMBER 19,

At half-past seven o'clock.

*[The FIRST figure of the measure is the HEIGHT of
the painting.]*

INMAN (HENRY), deceased, N. Y.

1 Ruins of Brambletye House.

9 by 12.

From the collection of the late Chas. M. Leupp.

MORSE (S. F. B.), dec'd, New York.

(A STUDY.)

2 Gov. Tomlinson, of Conn.

5 by 3.

HENNESSY (W. J.), N. A., London.

3 Comparison.

9 by 10.

HART (WM.), N. A., New York.

4 Winter Scene in Williamsburgh.
5 by 9.

HAYS (W. J.), N. A., dec'd, New York.

5 Adirondack Brook Trout.
17 by 21.

HOWLAND (A. C.), N. A., New York.

6 Sunset on the Rhine.
5 by 7.

7 View on the Delaware.
5 by 7.

TOPHAM (F. W.), London.

8 The Wayside.
7 by 9.

BELLOWS (A. F.), N. A., New York.

9 A Nook.
7 by 11.

JOHNSON (EASTMAN), N. A., N. Y.

10 A New England Boy at Breakfast.
12 by 9.

BILLOTTE (LEON J.), Paris.

Pupil of Blondel.

II The Pearl Necklace.

13 by 10.

LAMBDIN (G. C.), N. A., Phila.

12 Twilight Reverie.

12 by 9.

GIFFORD (S. R.), N. A., New York.

13 The Coming Storm.

13 by 24.

TEN KATE (H. F. C.), Antwerp.

14 The Guard Room.

5 by 8.

WEST (BENJ.), P. R. A., dec'd, Lond.

15 The "Ascension," Study. 1800.

10 by 7.

STAIGG (R. M.), N. A., Boston.

16 Miniature of Washington Allston.

3 $\frac{3}{4}$ by 3. 1841.

Painted for the late Mrs. N. Amory.

PLASSAN (A. E.), Paris.

Medals 1852, '57, '59. Legion of Honor, 1859.

17 The Old Bachelor.

6 by 4.

GRAY (H. P.), N. A., New York.

18 Hagar.

10 by 8.

GUY (S. J.), N. A., New York.

19 Portrait of C. L. Elliott.

12 by 10.

McENTEE (JERVIS), N. A., New York.

20 November Days.

12 by 18.

BOURGES (L. P. E.), Paris.

Pupil of E. Frére.

21 Being Dressed.

22 by 17.

JOHNSON (EASTMAN), N. A., N. Y.

22 The Chimney Corner.

15 by 13.

CHURCH (F. E.), N. A., New York.

Medal Paris (E. U.), 1867.

23 **Sunset in Vermont.**
6 by 11.

FICHEL (EUGENE), Paris.

Pupil of P. Delaroche. Medals 1857, '61, '69. Legion of Honor, 1870.

24 **The Minstrel.**
7 by 9.

BRION (GUSTAVE), Paris.

Pupil of Guérin. Medals 1853, '59, '61, '63 (E. U.), '67. Legion of Honor, 1863. Grand Medal of Honor, 1868.

25 **Brittany Peasants.**
6 by 4.

BAUGNIET (CHARLES), Sevres.

Pupil of Drölling and Cabat. Medals, 1865. Vienna, 1873. Chevalier of the Order of Léopold of Belgium, of Isabel the Catholic, of Christ of Portugal, and of the Branche Ernestine de Saxe.

26 **“Lydia.”**
6 by 4.

RICHARDS (WM. T.) N. A., Germanton.

27 Going to the Spring.
22 by 17.

DUVERGER (THEOPHILE E.), Paris.

Medals, 1861, '63, '65.

28 Prayer.
13 by 10.

HART (JAS. M.), N. A., New York.

29 Trout Brook (Adirondacks).
20 by 15.

CHAVET (J. VICTOR), Paris.

Pupil of Roqueplan. Medals, 1853, '55, '57. Legion of Honor, 1859.

30 Man Reading.
8 by 6.

GÉRÔME (JEAN LOUIS), Paris.

Pupil of Delaroche. Medals, 1847, '48, '55. Legion of Honor, 1855. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor (E. U.), 1867. Officer of Legion of Honor, 1867. Grand Medal of Honor, 1874.

31 A Bashi-Bazook.
11 by 8.

ZAMACOIS (EDOUARD), dec'd, Paris.

Pupil of Meissonier. Medal, 1867.

32 The Puzzled Musician.

6 by 5.

VAN MARCKE (E.), Paris.

Pupil of Troyon. Medal, 1867.

33 Landscape, with Cattle.

14 by 21.

LANDELLE (CHARLES), Paris.

Pupil of Delaroche. Medals, 1842, '45, '48, '55. Legion of Honor, 1855.

34 Egyptian Girl. Thebes.

17 by 11.

COUTURE (THOMAS), Paris.

Pupil of Gros. Medals, 1844, '47, '55. Legion of Honor, 1848.

35 Female Head.

19 by 16.

BROWN (J. G.), N. A., New York.

**36 Thus Perish the Memories of
our Loves.**

20 by 14.

GIGNOUX (REGIS), N. A., New York.

37 Moonlight on the Saguenay.
19 by 25.

ROYBET (FERDINAND), Paris.

Medal, 1866.

38 The Cock Fight.
20 by 34.

EDMONDS (F. W.), N. A., dec'd, N. Y.

39 Gil Blas and the Archbishop.
30 by 24.

From the collection of the late C. M. Leupp.

SOHN (C.), deceased, Berlin.

40 Diana surprised by Acteon.
28 by 23.

From the Wolfe sale, 1863.

HENRY (E. L.), N. A., New York.

41 The Railway Station, Westchester.
16 by 30.

DIAZ DE LA PENA (N.), dec'd, Paris.

Medals, 1844, '46, '48. Legion of Honor, 1851.

42 Forest of Fontainebleau.
23 by 19.

MERLE (HUGHES), Paris.

Pupil of Cogniet. Medals, 1861, '63. Legion of Honor, 1866.

43 Chasing the Butterfly.
18 by 15.

BOUGHTON (GEO. H.) N. A., London.

44 The Outcast.
24 by 20.

ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

45 Sun-set. Sea-shore.
16 by 23.

From the collection of Wm. P. Wright.

LEUTZE (E.), deceased, New York.

46 The Puritan's Daughter.
26 by 20.

TRAYER (JEAN BAPTISTE), Paris.

Pupil of his Father. Medals, 1853, '55.

47 Working Embroidery.
25 by 18.

DELACROIX (EUGENE), dec'd, Paris.

Pupil of P. Guérin. Medals, 1824, '48. Chevalier of the Legion of Honor, 1831. Officer of Legion of Honor, 1846. Commander of same, 1855. Member of the Institute of France, 1857. Born, 1798. Died, 1863.

48 Virgil and Dante crossing the Styx.

13 by 19.

From the collection of Wm. P. Wright.
Study for the large picture in the Luxembourg.

PREYER (J. W.), Dusseldorf.

49 Fruit.

21 by 20.

From the old Dusseldorf gallery, N. Y.

BEARD (W. H.), N. A., New York.

50 Grimalkin's Dream.

24 by 29.

GEYER (G.)

51 Consultations of the Doctors.

20 by 25.

From the Wolfe sale, 1863.

SCHELFHOUT (A.), deceased, Brussels.

52 Winter Landscape, Holland.

21 by 27.

From the Wolfe sale, 1863.

ALLSTON (WASHINGTON), A. R. A.,
deceased, Boston.

53 Spalatro's Vision of the Bloody
Hand.

20 by 32.

(Painted at Cambridge, 1832.)

"Spalatro was employed by Schedoni to murder Ellena, the heroine of the story. The time fixed for this deed is in the night, while the victim is asleep; but on their way to her chamber the assassin's heart fails him, he refuses to do the deed; at that moment of compunction his former crimes crowd thick upon his memory, and *a bloody hand seems to beckon him in the air.*"

"Give me the dagger," said Schedoni. Spalatro now grasped the arm of the confessor, who, looking at him for an explanation of this extraordinary action, was still more surprised to observe the paleness and horror of his countenance. His starting eyes seemed to follow some object along the passage. Schedoni looked forward to discover what occasioned this dismay, but could perceive nothing. "What is it you fear?" said he, at length. Spalatro's eyes were still moving in horror. "Do you see nothing!" said he, pointing. "Dotard! what did you?" inquired the confessor. "It came before my eyes in a moment, and shewed itself distinctly and outspread—and then it beckoned—yes, it beckoned me, with that blood-stained finger!" "This is very frenzy," said Schedoni. "Arouse yourself, and be a man!" "Frenzy! would

it were, signior. I saw that dreadful hand—I see it now—it is there again!—there!"

Vide Mrs. Radcliffe's Romance, "The Italian,"
Chap. xx.

*Extract from a Letter written by Mr. ELIAS N. BALL,
of Charleston, S. C.—May 7th, 1866.*

"The 'Spalatro' was painted for my uncle, H. S. Ball (who married Miss Channing, of Boston), under the following circumstances :

"My uncle was intimate with Allston, and visited his studio frequently. On one occasion he had been reading Mrs. Radcliffe's novel of 'The Italian.' and the scene from which the picture is taken struck him as being a fine one for an artist, and he read it to Allston, at the same time offering him any amount he might name for a painting of the scene. Allston being also pleased with the force of the scene, agreed to his offer and painted the picture. Before it was completed, he received several high offers for it, but, of course, declined them, as the painting was for my uncle, who, upon hearing of them, and the said offers being above the contract price, and knowing it would be useless to offer Allston more than he had engaged to paint it for (Allston being a man of the most punctilious honor and delicacy of feeling), he had the picture exhibited in Boston, New York and Charleston, and the amount of the proceeds of the exhibition (which, I believe, were considerable) was handed over to Allston by my uncle's agent in the matter.

"The painting was willed to my father by his brother, H. S. Ball (who was lost, together with his

wife, in the ill-fated steamer 'Pulaski'). It has never been out of my family, and was never sold but once, and that was at the settlement of my father's estate, when I purchased it."

In a letter to a friend, Allston said: "Since my return to America I have painted a number of pictures, but chiefly small ones. These pictures being pretty well known here, I shall mention only a few of the larger ones, viz.: 'Jeremiah dictating his prophecy'—the figures as large as life; 'Saul and the Witch of Endor,' and 'Spalatro's vision of the bloody hand.' This last is a small picture, but I mention it because it is more extensively known, *and because, too, I consider it one of my best.*"

DUNLAP'S *History of the Arts of Design.*

DAUBIGNY (C. F.), Paris.

Pupil of P. Delaroche. Medals, 1848, '53, '55, '57, '59 (E. U), '67. Legion of Honor, 1859. Officer of Legion of Honor, 1874.

54 **Landscape (Evening).**
18 by 32. Salon of 1867.

STUART (GILBERT), dec'd, Boston.
55 **Portrait of Consul Barry,**
ENGLISH CONSUL AT BALTIMORE.

27 by 22.

From the collection of the late Chas. M. Leupp

VAN MIERIS (W.)

Born at Leyden, 1662. Died, 1747.

56 Tarquin and Lucretia.

23 by 20.

From the Wolfe sale, 1863.

Formerly in the collection of Thos. Hamlet, Esq.,
London. "Wonderful detail in this exquisite and
beautiful work of art." *Vide* Smith's Catalogue Rai-
sonne.

HAYS (W. J.), N. A., dec'd, New York.

57 Skye Terrier.

23 by 29.

DESGOFFE (BLAISE), Paris.

Pupil of Flandrin. Medals, 1861. '63.

58 Objects of Art.

33 by 24.

MADRAZO (RICARDO), Paris.

Pupil of his Father.

59 Interior of Santa Maria, Rome.

23 by 39.

HASLTINE (W. S.), N. A., Rome.

60 Indian Rock. Narragansett.24 by 38₄

ZIEM (FELIX), Paris.

Medals, 1851, '52, '55. Legion of Honor, 1857.

61 Venice at Sunset. Entrance to the
Grand Canal.

27 by 42.

From the Wolfe sale, 1863.

LELY (SIR PETER), dec'd, London.

62 Nell Gwynne.

36 by 28.

From the collection of Martin Colnaghi, London.

HASENCLEVER (F. P.), dec'd, Dussel'f.

63 Illustrations of the "Jobsiade."

A celebrated German poem, illustrating Student Life

<i>The Departure</i>	22	by 25
<i>The Examination</i>	29	by 35
<i>The Return</i>	22	by 25

From the old Dusseldorf gallery, N. Y.

SHATTUCK (A. D.), N. A., New York.

64 Stockbridge Scenery.

25 by 42.

HERZOG (H.), Dusseldorf.

65 Norwegian Lake.

29 by 41.

KOEK-KOEK (B. C.), dec'd, Amsterdam.

Pupil of his Father. Medals, 1840, '43. Chevalier of the Order of the Lion of Netherland and Leopold of Belgium.

66 Scenery on the Upper Rhine.

32 by 42.

From the Wolfe sale, 1863.

KENSETT (J. F.), N. A., dec'd, N. York.**67 Afternoon on Connecticut Shore.**

28 by 44.

LEROUX (HECTOR), Rome.

Pupil of Picot. Medals, 1863, '64, '74.

68 Funeral in the Columbarium.

54 by 39.

HUBNER (CARL), Dusseldorf.

Pupil of Sohn. Chevalier of the Order of Leopold of Belgium. Prof. in Dusseldorf Academy.

69 The Poacher's Death.

38 by 53.

From the old Dusseldorf Gallery, N. Y.

This picture made such a sensation as to lead to a change in the German game laws.

BECKER (J.), dec'd, Dusseldorf.**70 The Reapers' Return Home.**

58 by 80.

From the old Dusseldorf Gallery, N. Y.



KEY TO "SCENE AT THE CONCIERGERIE PRISON, DURING THE ROLL CALL OF THE LAST VICTIMS OF THE REIGN OF TERROR."

1. Andre Chenier, the Poet.	7. J. A. Roucher, the writer.	13. The Recorder of the Revolutionary Tribunal.
2. Mademoiselle de Coigny.	8. Madame Sabine de Viriville.	14. Miss Leroy, Actress of the Comedie Francais.
3. De St. Simon, Bishop of Agde.	9. De Prey de Verinne and his family.	15. Marchioness of Colbert de Maulevries.
4. The Princess of Manoco,	10. Rougeot de Monterif.	16. M. Amanne, his wife and his daughter.
5. The Countess of Narbonne Pelet.	11. The Marquis of Montalembert.	17. A. Leguay, Captain of the 23d Regiment Chasseurs-a-Cheval.
6. The Marquis of Roquelaure.	12. The Princess of Chinay.	

MÜLLER (CHAS. LOUIS), Paris.

Pupil of Gros and Cogniet. Medals, 1838, '46, '48, '55.
Legion of Honor, 1849. Officer of Legion of Honor,
1859. Member of the Institute of France, 1864.

71 Scene at the Conciergerie Prison
during the Roll Call of the Last
Victims of the Reign of Terror.
9th Thermidor, 1793.

51 by 94.

Contains 17 portraits. See KEY.

CHURCH (F. E.), N. A., New York.

Medal Paris, 1867 (E. U.)

72 Twilight in the Wilderness.
40 by 64.

BENCZUR (JULIUS), Munich.

73 Arrest of Franz Rakoczy, Prince
of Hungary, 1701.
46 by 62.

COLE (THOMAS), N. A., dec'd, N. York.

74 The Voyage of Life.
40 by 60.

THE ORIGINAL SERIES. The subject is comprised in
Four Pictures. The first represents the period
of Childhood; the second, Youth; the third, Man-
hood; the fourth, Old Age.

1. CHILDHOOD.—A stream is seen issuing from a deep cavern in the side of a craggy and precipitous mountain, whose summit is hidden in clouds. From out the cave glides a boat, whose golden prow and sides are sculptured into figures of the Hours. Steered by an Angelic Form, and laden with buds and flowers, it bears a laughing Infant, the Voyager, whose varied course the artist has attempted to delineate.

On either hand, the banks of the stream are clothed in luxuriant herbage and flowers. The rising sun bathes the mountains and flowery banks with rosy light.

The dark cavern is emblematic of our earthly origin and the mysterious Past.

The Boat, composed of figures of the Hours, images the thought that we are borne on the hours down the Stream of Life. The Boat identifies the subject in each picture. The rosy light of the morning, the luxuriant flowers and plants are emblems of the joyousness of early life. The close banks and the limited scope of the scene, indicate the narrow experience of Childhood and the nature of its pleasures and desires. The Egyptian Lotus in the foreground of the picture, is symbolical of human Life. Joyousness and wonder are the characteristic emotions of childhood.

2. YOUTH.—The stream now pursues its course through a landscape of wider scope and more diversified beauty. Trees of rich growth overshadow its banks, and verdant hills form the base of lofty mountains.

The Infant of the former scene is become a Youth on the verge of Manhood. He is now alone in the

Boat, and takes the helm himself, and in an attitude of confidence and eager expectation, gazes on a cloudy pile of Architecture, an air-built Castle that rises dome above dome in the far-off blue sky. The Guardian Spirit stands upon the bank of the stream, and, with serious, yet benignant countenance, seems to be bidding the impetuous voyager God speed.

The beautiful stream flows for a distance, directly toward the aerial palace, but at length makes a sudden turn, and is seen in glimpses between the trees, until it at last descends, with rapid current, into a rocky ravine, where the Voyager will be found in the next picture. Over the remote hills, which seem to intercept the stream, and turn it from its hitherto direct course, a path is dimly seen, tending directly toward that cloudy Fabric, which is the object and desire of the Voyager.

The scenery of the picture—its clear stream, its lofty trees, its towering mountains, its unbounded distance, and transparent atmosphere—figure forth the romantic beauty of youthful imaginings, when the mind elevates the Mean and Common into the Magnificent, before experience teaches what is the Real. The gorgeous cloud-built palace, whose glorious domes seem yet but half revealed to the eye, growing more and more lofty as we gaze, is emblematic of the day-dreams of youth, its aspirations after glory and fame; and the dimly-seen path would intimate that Youth, in its impetuous career, is forgetful that it is embarked on the Stream of Life, and that its current sweeps along with resistless force, and increases in swiftness as it descends toward the great ocean of Eternity,

3. MANHOOD.—Storm and cloud enshroud a rug-

ged and dreary landscape. Bare, impending precipices rise in the lurid light. The swollen stream rushes furiously down a dark ravine, whirling and foaming in its wild career, and speeding toward the Ocean, which is dimly seen through the mist and falling rain.

The boat is there, plunging amid the turbulent waters. The Voyager is now a man of middle age: the helm of the boat is gone, and he looks imploringly toward heaven, as if heaven's aid alone could save him from the perils that surround him. The Guardian Spirit calmly sits in the clouds, watching, with an air of solicitude, the affrighted Voyager: Demon forms are hovering in the air.

Trouble is characteristic of the period of Manhood. In childhood, there is no carking; in youth, no despairing thought. It is only when experience has taught us the realities of the world, that we lift from our eyes the golden veil of early life; that we feel deep and abiding sorrow: and in the Picture, the gloomy, eclipse-like tone, the conflicting elements, the trees riven by tempest, are the allegory; and the Ocean, dimly seen, figures the end of life, which the Voyager is now approaching. The demon forms are Suicide, Intemperance and Murder, which are the temptations that beset men in their direst trouble. The upward and imploring look of the Voyager shows his dependence on a Superior Power; and THAT faith.

4. OLD AGE.—Portentous clouds are brooding over a vast and midnight Ocean. A few barren rocks are seen through the gloom—the last shores of the world. These form the mouth of the river, and the Boat, shattered by storms, its figures of the Hours

broken and drooping, is seen gliding over the deep waters. Directed by the Guardian Spirit, who thus far has accompanied him unseen, the Voyager, now an old man, looks upward to an opening in the clouds, from whence a glorious light bursts forth, and angels are seen descending the cloudy steps, as if to welcome him to the Haven of Immortal Life.

The stream of life has now reached the Ocean to which all life is tending. The world to Old Age is destitute of interest.

There is no longer any green thing upon it. The drooping figure of the Boat shows that time is nearly ended.

The chains of corporeal existence are falling away, and already the mind has glimpses of Immortal Life. The angelic Being, of whose presence, until now, the Voyager has been unconscious, is revealed to him; and, with a countenance beaming with joy, shows to his wondering gaze scenes such as the eye of mortal man has never beheld.

Bryant, in his Oration, calls the Voyage of Life "of simpler and less elaborate design than the Course of Empire, but more purely imaginative. The conception of the series is a perfect poem. The child under the care of its guardian angel, in a boat heaped with buds and flowers, floating down a stream which issues from the shadowy cavern of the past, and flows between banks bright with flowers and the beams of the rising sun; the youth, with hope in his gesture and aspect, taking command of the helm, while his winged guardian watches him anxiously from the shore; the mature man, hurried onward by the perilous rapids

and eddies of the river; the aged navigator, who has reached, in his frail and now idle bark, the mouth of the stream, and is just entering the great ocean which lies before him in mysterious shadow; set before us the different stages of human life under images of which every beholder admits the beauty and deep significance. The second of this series, with the rich luxuriance of its foreground, its pleasant declivities in the distance, and its gorgeous but shadowy structures in the piled clouds, is one of the most popular of Cole's compositions."

ISRAELS (JOSEPH), Hague.

Medal, 1867. Legion of Honor, 1867.

75 Fishing Boats off Scheveningen.

30 by 54.

TURNER (J. M. W.), R. A., dec'd, London.

76 The Slave Ship.

36 by 48.

Purchased direct from John Ruskin.

Extract from "Ruskin's Modern Painters."

"I think the noblest sea that TURNER has ever painted, and if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea in-

cluded in the picture is divided into two ridges of enormous swell, not high, nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light—the intense and lurid splendor which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously, as the under-strength of the swell compels or permits them, leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers, are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

"She is a Slaver, throwing her slaves overboard.
The near sea is incumbered with corpses.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works)—the power, majesty and deathfulness of the open, deep, illimitable sea."

Extract from Mr. Ruskin's Letter to Mr. Johnston.

PISA, 28th April, 1872.

"I am entirely busy and very weary just now, and can only tell you of the picture that it is almost unique in perfect preservation as having come to me direct from Turner's gallery, and never exposed to damp or hot sun. * * * That I think as highly of it, as a work of art, as I ever did. I part with the picture because as I grow old, I grow sad, and cannot endure anything near me, either melancholy or violently passionate. As an expression of, perhaps the strongest, *true* indignation against the slave-*trade* (not, observe, against *slavery*)—ever felt by wise persons in England, this picture ought to be where it now is, in the chief city of

North America. I wish I had as good a second, by as good a painter, against Liberty-trade.

"For its quality, not entering into any question of its agreeableness to the taste of various persons, I can answer to you very positively: There *is* such a thing as good painting, and it may be known from bad by any person who will take pains and has natural powers of sight. And Turner's is the best work that has been done in Europe since Sir Joshua Reynolds.

"There is no 'mania' for his pictures. The public are beginning to accept the fact of their value; and there are few in the market.

"When two rich people want the same picture, it may then reach almost any level at auction: and with whatever fault or short-coming, your picture is such a one as no price is likely to command again for many a day."

HAMON (JEAN LOUIS), dec'd, Paris.

Pupil of Delaroche and Gleyre. Medals, 1853, '55 (E. U.), '67. Legion of Honor, 1855.

77 Spring Flowers.

42 by 32.

WEIR (R. W.), N. A., New York.

78 Pæstum by Moonlight.

32 by 48.

JOURDAN (ADOLPHE), Paris.

Pupil of Jalabert. Medals, 1864, '66, '69.

79 A Young Italian Mother.
39 by 31.

SCHREYER (ADOLPHE), Frankfort.

Medals, 1864, '65, '67. Vienna Exposition, 1873.

80 Wallachian Peasants crossing a Ford.
21 by 42.

GÉRÔME (JEAN LEON), Paris.

Pupil of P. Delaroche. Medals, 1847, '48, '55. Legion of Honor, 1855. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor (E. U.), 1867. Officer of the Legion of Honor, 1867. Grand Medal of Honor, 1874.

81 The Call to Prayer (Cairo).

DYCKMANS (J.), Antwerp.

Officer of the Order of Leopold of Belgium.

82 Settling Accounts.

CASTRES (EDOUARD). Paris.

Pupil of Zamacois. Medals, 1872, '74.

83 Japanese Bazaar.
25 by 36.

WILLEMS (FLORENT), Paris.

Medal at Brussels, 1843. Paris, 1844, '46, '55, '67 (E.U.)
 Chevalier of the Order of Leopold, 1853. Legion of
 Honor, 1853. Officer of the Order of Leopold, 1855.
 Officer of the Legion of Honor, 1864.

84 La Lecture.
 26 by 21.

HUNT (HOLMAN), London.

85 Isabella and the Pot of Basil.
 24 by 15—the engraved picture.

“ Then in a silken scarf—sweet with the dews
 Of precious flowers pluck'd in Araby,
 And divine liquids come with odorous ooze
 Through the cold serpent pipe refreshfully—
 She wrapp'd it up ; and for its tomb did choose
 A garden-pot, wherein she laid it by,
 And cover'd it with mould, and o'er it set
 Sweet Basil, which her tears kept ever wet.

“ And she forgot the stars, the moon, the sun,
 And she forgot the blue above the trees,
 And she forgot the dells where waters run,
 And she forgot the chilly autumn breeze ;
 She had no knowledge when the day was done,
 And the new moon she saw not ; but in peace
 Hung over her sweet Basil evermore,
 And moisten'd it with tears unto the core.”

From Keat's Isabella, or the Pot of Basil,
 Stanzas LII, LIII.

DECAMPS (A. G.), deceased, Paris.

Pupil of Pujol. Medals, 1831, '34. Chevalier of the Legion of Honor, 1839. Officer of same, 1851. Born, 1803. Died, 1860.

86 The Suicide.

15 by 21.

BROWN (JOHN LEWIS), Paris.

Medals, 1865, '66, '67. Legion of Honor, 1870.

87 The Noonday Halt.

14 by 10.

HERBSTHOFFER (CHARLES), dec'd,
Paris.

Medal, Vienna, 1873.

88 Visit to the Jewish Grandparents.

11 by 14.

ESCOSURA (IGNACE DE LEON Y),
Paris.

Pupil of Gérôme. Commander of the Order of Isabel the Catholic; Chevalier of the Order of Charles III of Spain, and Chevalier of the Order of Christ of Portugal.

89 The Quarrel of the Pets.

7 by 9.

VETTER (H. J.), Paris.

Pupil of Steuben. Medals, 1843, '47, '48, '55 (E. U.), '67.
Legion of Honor, 1855.

90 Scene in a Cabaret.
12 by 10.

FRÈRE (EDOUARD), Paris.

Pupil of P. Delaroche. Medals, 1851, '52, '55. Legion
of Honor, 1855.

91 Industry.
13 by 10.

From the Wolfe sale, 1863.

BOUGUEREAU (WM. ADOLPHE), Paris.

Pupil of Picot. Medals, 1855, '57 (E. U.), '67. Prize
of Rome, 1850. Legion of Honor, 1859. Member
of the Institute of France, 1876.

92 Blowing Bubbles.
10 by 8.

DELAROCHE (PAUL), dec'd, Paris.

Pupil of Gros. Chevalier of the Legion of Honor,
1828. Member of the Institute of France, 1832.
Officer of the Legion of Honor, 1834. Born, 1797.
Died, 1856.

93 Nymph at the Fountain.
8 by 10.

From the Pourtales collection.

MEISSONIER (JEAN LOUIS ERNST),
Paris.

Pupil of L. Cogniet. Medals, 1840, '41, '43, '48. Legion of Honor, 1846. Grand Medal of Honor, 1855. Officer of the Legion of Honor, 1856. Member of the Institute of France, 1861. One of the Eight Grand Medals of Honor (E. U.), 1867. Commander of the Legion of Honor, 1867.

94 Soldiers at Cards.

8 by 10.

From the Demidoff collection. Painted, 1860.

CATALOGUE.

—o—22/20—o—

Second Evening Sale.

WEDNESDAY, DECEMBER 20,

At half-past seven o'clock.

DOUGHTY (THOS.), dec'd, New York.

96 View on the Hudson River.

9 by 9.

BROWN (J. G.), N. A., New York.

97 Thoughts by the Wayside.

10 by 8.

CHAPLIN (CHARLES), Paris.

Pupil of Drölling. Medals, 1851, '52, '65. Legion of Honor, 1865.

98 Prayer.

6 by 4.

From collection of W. P. Wright.

BROWN (H. K.), N. A., Sculp., Newburgh.

99 The Old Horse.
 5 by 7.

LAMBDIN (GEO. C.), N. A., Phila.

100 A Sunday Morning in Spring.
 12 by 10.

STAIGG (R. M.), N. A., Boston.

101 The Crossing Sweepers.
 14 by 11.

COLMAN (S.), N. A., New York.

102 The Robin's Bath.
 9 by 9.

103 The Harbor of Seville.
 9 by 9.

TOM (J. B.), Hague.

104 Study of a Bull.
 10 by 15.

BOUGHTON (G. H.), N. A., London.

105 Moonlight Skating Scene.
 8 by 13.

DE HAAS (M. F. H.), N. A., New York.

106 Marine View, Scarboro'.

14 by 22.

HUNTINGTON (D.), N. A., New York.

107 The Cromwellian.

9 by 7.

BRIDGMAN (F. A.), Paris.

Pupil of Gérôme.

108 Donkey Boy of Cairo.

14 by 11.

TRUMBULL (JOHN), dec'd, N. Haven.

109 Portrait of Ceracchi (sculptor).

4 by 3.

✓ PETICOLAS (P. A.), dec'd, Richmond, Va.

110 Miniature of Washington, painted
from Life at Philadelphia. 1796.

3 by 2½.

Purchased from the grandson of the artist, Chas. L. Peticolas. Later by two years than any other like-
ness of Washington.

PLASSAN (A. E.), Paris.

Medals, 1852, '57, '59. Legion of Honor, 1859.

111 The Physician's Visit.

4 by 3.

HART (JAS. M.), N. A., New York.

The Ducks, by A. F. Tait.

112 A Misty Morning.

8 by 10.

VAUTIER (B.), Dusseldorf.

Pupil of M. Jordan. Medals, 1865, '66 (E. U.) 1867.

113 The Music Lesson.

11 by 8.

SCHLOESER (C.), Dusseldorf.

114 Reading the News.

12 by 9.

VANDERNEER (A.), deceased.

115 Winter in Holland.

14 by 19.

From the collection of Chas. M. Leupp.

KENSETT (J. F.), N. A., dec'd, N. Y.

116 Study of an English Oak.

14 by 20.

GIDE (THEOPHILE), Paris.

Pupil of Delaroche. Medals. 1861, '65, '66. Legion of Honor, 1866.

117 Monks Playing Chess.

12 by 16.

VEYRASSAT (JULES JACQ.), Paris.

Medal, 1872.

118 Ferry on the Marne.

12 by 24.

LEUTZE (E.), N. A., dec'd, New York.

119 Absorbed.

17 by 14.

MEYER VON BREMEN (J. G.), Berlin.

Pupil of Schadow and Sohn. Gold Medal of Prussia, 1850.

120 The New Sister.

19 by 15.

HASELTINE (W. S.), N. A., Rome.

121 Castle Rock, Nahant.

15 by 23.

ROBIE (JEAN), Brussels.

Gold Medal, Brussels, 1848. Paris, 1851, '63. Gold Medal, Hague, 1861. Officer of the Order of Leopold, 1869.

122 The Massacre of the Innocents.

18 by 24.

PATROUILlard (—), Paris.

123 A Family Council.

25 by 18.

DUVERGER (THEOPHILE E.), Paris.

Medals, 1861, '63, '65.

124 The First Cider.

17 by 26.

HASENCLEVER (F. P.), dec'd, Dussel'l'f.

125 Cellar Bacchantes.

18 by 24.

From the old Dusseldorf gallery, N. Y.

ELLIOTT (C. L.), N. A., dec'd, N. York.

126 Portrait of A. B. Durand.

27 by 22.

BRETON (JULES), Paris.

Pupil of Drölling. Medals, 1855, '57, '59. Legion of Honor, 1861. Medal at Universal Exhibition, 1867. Officer of the Legion of Honor, 1867. Grand Medal of Honor, 1872.

127 A Brittany Shepherdess.
 23 by 17.

HART (WM.), N. A., New York.

128 Morning after a Fog.
 24 by 36.

SAINT JEAN (SIMON), dec'd, Paris.

Pupil of Revoil. Medals, 1834, '41, '55. Chevalier of the Legion of Honor, 1843.

129 Fruit Piece.
 19 by 26.

HASELTINE (W. S.), N. A., Rome.

130 A Calm Sea, Mentone.
 20 by 32.

KOEK-KOEK (B. C.), dec'd, Amsterdam.
 Pupil of his Father. Medals, 1840, '43. Chevalier of the Order of the Lion of Netherland, and Leopold of Belgium.

131 Winter Scene in Holland.
 20 by 26.
 From the Wolfe sale, 1863.

DE VRIENDT (JULIEN), Antwerp.

132 The Story of the Battle.

21 by 26.

ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

133 A Norway Torrent.

24 by 31.

HAYS (W. J.), N. A., dec'd, New York.

134 "Ossossuag."

(Dr. Hayes' Esquimaux Dog Leader.)

30 by 24.

ZAMACOIS (EDOUARD), dec'd, Paris.

Pupil of Meissonier. Medal, 1867.

135 The Two Confessors.

18 by 25.

BEARD (W. H.), N. A., New York.

136 Santa Claus.

24 by 36.

KNAUS (LOUIS), Berlin.

Pupil of the Dusseldorf Academy. Medals, 1853, '55, '57, '59. Legion of Honor, 1859. Grand Medal of Honor, 1867. Officer of the Legion of Honor, 1867.

137 The Old Beau.

24 by 19.

From the Wolfe sale, 1863.

COLE (THOMAS), dec'd, New York.

138 The Mountain Ford.

26 by 36.

From the Collection of the late Chas. M. Leupp.

VERBOECKHOVEN (EUGENE),
Brussels.

Medals, 1824, '41, '55. Legion of Honor, 1845. Chevalier of the Order of Leopold, St. Michel of Bavaria, and Christ of Portugal. Decorated with the Iron Cross. Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

139 Flemish Landscape and Cattle.

23 by 28.

ALLSTON (WASHINGTON), dec'd,
Boston.

140 Portrait of the Artist.

30 by 25.

Painted by himself at Rome, 1805, and given by him to his friend, Mrs. Nathaniel Amory, of Boston. On Mrs. Amory's death, the picture was inherited by her sister, Mrs. Wormely.

GIFFORD (S. R.), N. A., New York.

141 Fishing Boats coming into the
Harbor of Brindisi.

21 by 40.

DECAMPS (A. G.), deceased, Paris.

Pupil of Pujol. Medals, 1831, '34. Chevalier of the
Legion of Honor, 1839. Officer of same, 1851. Born,
1803. Died, 1860.

142 The Turkish Patrol, Smyrna.

29 by 36.

One of the best known pictures of this celebrated artist.

RICHARDS (WM. T.), N.A., Germantown.

143 First Beach, Newport.

25 by 42.

ANKER (ALBERT), Paris.

Pupil of Gleyre. Medal, 1866.

144 The Knitting School.

30 by 48.

TROYON (CONSTANT), dec'd, Paris.

Pupil of Riocreux. Medals, 1838, '40, '46, '48, '55.
Legion of Honor, 1849.

145 Autumn Morning, Landscape and
Cattle.

28 by 42.

VERNET (HORACE), dec'd, Paris.

Pupil of Vincent. Medals, 1812, '55. Chevalier of the Legion of Honor, 1814. Officer of same, 1825. Member of the Institute of France, 1826. Director of the French Academy at Rome, 1828. Commander of the Legion of Honor, 1842. Grand Officer of same, 1862. Born, 1789. Died, 1863.

146 Italian Bandits Surprised by Papal Troops.

34 by 52.

CHURCH (F. E.), N. A., New York.

Medal (E. U.). 1867.

147

Niagara Falls.

Exhibited in Paris Exposition, 1867.

42 by 89.

The original picture. His best known work.

BRION (GUSTAVE), Paris,

Pupil of Guérin. Medals, 1853, '59, '61, '63 (E. U.), '67 Legion of Honor, 1863. Grand Medal of Honor 1868.

148 Brittanny Peasants at Prayer.

53 by 82.

From the Wolfe sale, 1863.

SIMONETTI (A.), Rome.

Pupil of Fortuny.

149 Proclamation in Front of the Pantheon.

32 by 63.

LE POITTEVIN (EUGENE), dec'd,
Paris.

Pupil of Hersent. Medals, 1831, '36, '48, '55. Legion
of Honor, 1843.

150 Light-house, Coast of Holland.
48 by 35.

BOUGUEREAU (WM. ADOLPHE),
Paris.

Pupil of Picot. Medals, 1855, '57 (E. U.), '67. Prize of
Rome, 1850. Legion of Honor, 1859. Member of
the Institute of France, 1876.

151 On the way to the Bath.
39 by 30.

DURAND (A. B.), N. A., New York.

152 Alpine View near Meyringen.
31 by 44.

From the collection of the late Chas. M. Leupp.

MÜLLER (CHARLES LOUIS), Paris.

Pupil of Gros and Cogniet. Medals, 1838, '46, '48, '55.
Legion of Honor, 1849. Officer of Legion of Honor,
1859. Member of the Institute of France, 1864.

153 The Letter Writer of Venice.
32 by 25.

McENTEE (J.), N. A., New York.

154 The Danger Signal.
 25 by 41.

COROT (J. B. C.), deceased, Paris.

Pupil of V. Bertin. Medals, 1833, '48, '55, '67 (E. U.)
 Legion of Honor, 1846. Officer of Legion of Honor
 1867.

155 The Path through the Woods.
 32 by 21.

MADRAZO (RICARDO), Paris.

Pupil of his Father.

156 In a Spanish Café.
 36 by 27.

ISABEY (LOUIS EUGENE), Paris.

Pupil of his Father. Medals, 1824, '27, '55. Legion of
 Honor, 1832. Officer of Legion of Honor, 1852.

157 The Embarkation.
 (French Seaport at the time of Louis XIV.)

28 by 38.

From the Wolfe sale, 1863.

CLAIRIN (J. G.), Paris.

Pupil of Picot.

158 Feeding the Flamingo.
 28 by 28.

FRERE (EDOUARD), Paris.

Pupil of P. Delaroche. Medals, 1851, '52, '55.
Legion of Honor, 1855.

159 Preparing for Church.
22 by 18.

ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

160 Fishing Boats, Sunset.
16 by 23.

REYNOLDS (SIR JOSHUA), R.A., dec'd,
London.

161 Theophila Palmer.
20 by 16.

The favorite niece of Sir Joshua. She married Robert Gwatkin, of Cornwall. As a girl she sat for many of Sir Joshua's fancy subjects, for example, the "Strawberry Girl," "Girl reading Clarissa," "Girl with a Muff," "Hope nursing Love," the "Comedy" in the Garrick picture, &c., &c.

This picture was purchased at the sale of the artist's effects after his death, by Dr. Thos. Penrose, a great friend of Sir Joshua, and a distinguished connoisseur. It was presented by Dr. Penrose, in June, 1840, to the late Mr. Lucas, an artist, and sold by his executors at Christies, London, 1875. The picture is mentioned in the artist's diary, has been engraved in mezzo tint by S. W. Reynolds, and etched by Rajon, 1875.

WORMS (JULES), Paris.

Pupil of Lafosse. Medals, 1867, '68, '69.

162 Waiting at the Rendezvous.

16 by 12.

FAUVELET (JEAN), Paris.

Pupil of Delacour. Medal, 1848.

163 The Secretary.

8 by 6.

DUPRE (JULES), Paris.

Medals, 1833, '67 (E. U.) Legion of Honor, 1849.

Officer of the Legion of Honor, 1870.

164 Landscape.

13 by 10.

MEISSONIER (JEAN L. E.), Paris.

Pupil of L. Cogniet. Medals, 1840, '41, '43, '48. Legion of Honor, 1846. Grand Medal of Honor, 1855. Officer of the Legion of Honor, 1856. Member of the Institute of France, 1861. One of the eight Grand Medals of Honor (E. U.), 1867. Commander of the Legion of Honor, 1867.

165 Marshal Saxe and Staff.

8 by 9. Painted, 1866.

BOLDINI (G.), Paris.

166 Scene in an Orchard
_{9 by 13.}

BRILLOUIN (LOUIS G.), Paris.

Pupil of Drölling and Cabat. Medals, 1865, '69, '74.

167 The Bookworm.
_{14 by 11.}

CHAVET (J. VICTOR), Paris.

Pupil of Roqueplan. Medals, 1853, '55, '57. Legion of Honor, 1859.

168 The Connoisseurs.
_{9 by 7.}
 From the Wolfe sale, 1863.

DELAROCHE (PAUL), dec'd, Paris.

Pupil of Gros. Chevalier of the Legion of Honor, 1828.
 Member of the Institute of France, 1832. Officer of the Legion of Honor, 1834. Born, 1797. Died, 1856.

PORTRAIT OF PHILIBERT DELORME, Architect.

169 Study of Head for the Hemicycle.
_{6 by 5.}

BOUGHTON (GEO. H.), N. A., London

170 Christmas in England.
_{14 by 11.}

LANDELLE (CHARLES), Paris.

Pupil of Delaroche. Medals, 1842, '45, '48, '55. Legion of Honor, 1855.

171 Greek Girl.
18 by 14.

GUY (S. J.), N. A., New York.

172 Trying on Borrowed Robes.
15 by 12.

BAUGNIET (CHARLES), Sevres.

Pupil of Drölling and Cabat. Medals, 1865. Vienna, 1873. Chevalier of the Order of Leopold of Belgium, of Isabel the Catholic, of Christ of Portugal, and of the Branche Ernestine de Saxe.

173 Improving the Eyelids.
17 by 14.

COLE (THOS.), N. A., dec'd, New York.

174 Ruins of Kenilworth Castle.
18 by 24.

From the collection of the late Chas. M. Leupp.

HAMON (JEAN LOUIS), dec'd, Paris.

Pupil of Delaroche and Gleyre. Medals, 1853, '55 (E. U.), '67. Legion of Honor, 1855.

175 Old China Shop (Pompeii).
19 by 16.

WOODVILLE (R. C.), dec'd, Baltimore.

176 Fancy Head.
²⁴ by ^{20.}

KENSETT (J. F.), N. A., dec'd, N. Y.

177 A Secluded Brook.
¹⁷ by ^{14.}
 From the collection of the late Ab. Cozzens.

MERLE (HUGHES), Paris.

Pupil of Cogniet. Medals, 1861, '63. Legion of Honor,
^{1866.}

178 Medea.
²¹ by ^{18.}

CASILEAR (J. W.), N. A., New York.

179 Lake Lucerne.
¹⁷ by ^{28.}

TRAYER (JEAN BAPTISTE), Paris.

Pupil of his Father. Medals, 1853, '55.

180 The Hurry for the Dress.
²³ by ^{19.}

HOMER (WINSLOW), N. A., N. York.

181 Prisoners from the Front.
 Exhibited in Paris Exposition, 1867.
²⁴ by ^{38.}

DE WINTER (L.), dec'd, Holland.

182 Moonlight, Dutch Coast.

27 by 36.

GEYRE (CHARLES) dec'd, Paris

Pupil of Hersent. Medals, 1843, '45.

183 A Young Roman's Bath.

36 by 25.

There is no other known specimen of this artist in America.

JOHNSON (EASTMAN), N. A., N. Y.

184 The Wandering Fiddler.

24 by 36.

LELOIR (LOUIS), Paris.

Pupil of his Father. Medals, 1864, '68, '70. Legion of Honor, 1876.

185 The Temptation of St. Anthony.

28 by 39.

ROUSSEAU (PHILIPPE), Paris.

Pupil of V. Bertin. Medals, 1845, '48, '52, '55. Legion of Honor, 1852. Officer of Legion of Honor, 1870.

186 "The Cock and Pearl" (Fable).

39 by 32.

CLAYS (P. J.), Brussels.

Chevalier of the Order of Leopold. Medal 1867 (E.U.).
Legion of Honor, 1875.

187 **Marine (Dutch Shipping).**
31 by 51.

GÉRÔME (JEAN LEON), Paris.

Pupil of P. Delaroche. Medals, 1847, '48, '55. Legion of Honor, 1855. Member of the Institute of France, 1865. One of the eight Grand Medals of Honor (E.U.), 1867. Officer of Legion of Honor, 1867. Grand Medal of Honor, 1874.

188 **Death of Cæsar.**
33 by 55.

Purchased at the Universal Exhibition, Paris, 1867.

HELLRATH (E.), Munich.

189 **The Road to the Convent.**
40 by 57.

VAN MARCKE (E.), Paris.

Pupil of Troyon. Medal, 1867.

190 **Herd of French Cattle.**
38 by 59.

SCHREYER (ADOLPHE), Frankfort.

Medals, 1864, '65, '67. Vienna Exposition, 1873.

191 **Arabs Retreating.**
45 by 69.

Statuary.

PALMER (E. D.), Albany.

Bust—Disappointment.

VELA (VINCENZO), Italy.

Statue—Last Days of Napoleon

STORY (W. W.), Rome.

Statue—Cleopatra.

Drawings in Water Colors, &c.

—o—o—o—o—o—

Third Evening Sale.

FRIDAY, DECEMBER 22,

At half-past seven o'clock.

VERBOECKHOVEN (E.), Brussels.

192 Group of Goats.
6 by 9. Pen and ink.

WALKER (F.), London.

193 Launce and his Dog.
8 by 5. Water color.

MCLENNAN (JOHN), dec'd, New York.

194 The Men who choose our Rulers.
4 by 4. Water color.

195 The Apple Woman.
3 by 4. Water color.

HUBERT, deceased, Paris.

196 Lake View.
7 by 10. Water color.

NOACK (HELENE), Dresden.

197 Lemon.
8 by 11. Water color.

198 Black Cherries.
7 by 9. Water color.

CHAPPEL (A.), New York.

199 The Friar—Romeo and Juliet.
5 by 4. Oil sketch.

RUIPEREZ (L.), deceased, Spain.
Pupil of Meissonier.

200 Sketch for a Picture.
8 by 7. Pencil.

CAMINO (C.), Paris.

201 Head of Persian Girl.
6 by 4. Water color.

MOORE (Mrs.)

202 Autumn Leaves.
8 by 8. Water color.

DARGELAS (H.), Paris.

203 Young Wood Gatherers.
8 by 7. Tinted Drawing.

204 The Grandmother.
8 by 6. Pencil.

HORMANN (J.)

205 Peasants and Snake.
7 by 4. Water color.

WYNGAERDT (P. V.)

206 After Dinner.
7 by 6. Water color.

DURAND (A. B.), New York.

207 Sketch from Nature.
10 by 8. Pencil.

CASILEAR (J. W.), New York.

208 Group of Trees.
(North Conway.)
10 by 10. Pencil.

KAEMMERER (F. H.), Paris.

209 The Egyptian Artist.
13 by 9. Water color.

GRANDVILLE (J. J.), deceased, Paris.

210 Walter Scott as Sheriff.
 (Alexandre Vattemare in his various characters.)
 10 by 14. Pen and ink.

GIRARDIN (Madame P.), Paris.

211 Nasturtions.
 13 by 10. Water color.

DARLEY (F. O. C.), New York.

212 The Spirit of '76.
 10 by 8. Crayon.

DUMARESQ (A.), Paris.

213 The Camp Kitchen.
 8 by 6. Water color.

PIESOLD.

214 Holland Beggar.
 8 by 12. Pencil.

EDMONDS (F. W.), dec'd, New York.

215 Man Seated.
 7 by 6. Oil sketch

DELORT (C.), Paris.

216 Asleep.

7 by 9. Pen and ink.

ROWBOTHAM (T. L.), London.

217 Landscape.

8 by 11. Water color.

SULLY (THOS.), dec'd, Philadelphia.

218 Charles Carroll of Carrollton.

(With autograph of C. C. and the artist.)]

8 by 6. Water color.

LEECH (JOHN), deceased, London.

219 Sewing Girl.

5 by 8. Pen and ink.

HUBBARD (R. W.), New York.

220 Sketch from Nature.

8 by 13. Pencil.

PROUT (S.), deceased, London.

221 Sea Coast.

10 by 9. Sepia.

SCHAROLD (C.)

222 Interior of Chartres Cathedral.
8 by 6. Water color.

MÜLLER (C. L.), Paris.

223 Reverie.
13 by 16. Crayon.

VIBERT (J. G.), Paris.

224 Servant Reading.
8 by 11. Water color.

FORTUNY (M.), deceased, Rome.

225 Study of an Arab.
11 by 7. India ink.

STAIGG (R. M.), Boston.

226 Morning.
24 by 16. Crayon.

DAVID (G.), Paris.

227 Scene in a Guard Room.
11 by 9. Water color.

MAROHN (F.), Paris.

228 Winter Scene, Beggars.
12 by 9. Water color.

SCHEFFER (ARY), deceased, Paris.

229 Love, Celestial and Terrestrial.
13 by 8. Sepia.

NEWMAN (H. R.), New York.

230 Early Spring.
6 by 7. Water color.

SEIGNAC (P.), Paris.

231 Soap Bubbles.
8 by 5. Crayon.

DUVERGER (T.), Ecouen.

232 The Charitable Visit.
8 by 6. Pencil.

FAULKNER (JOHN), R. H. A., Dublin

233 Coast of Ireland.
10 by 16. Water color.

DEXTER (W.), London.

234 Red Hawthorn and Linnet's Nest.
9 by 13. Water color.

FARRER (H.), New York.

235 On the Lower Bay, N. Y.
8 by 13. Water color.

MAROHN (F.), Paris.

236 Hide and Seek.
 13 by 10. Water color.

CHERGET (H.), Paris.

237 Church Porch.
 14 by 10. Tinted Drawing.

WEIR (R. W.), New York.

238 Last Communion of Henry Clay.
 8 by 11. Water color.

FAULKNER (JOHN), R. H. A., Dublin.

239 Squally Weather.
 8 by 21. Water color.

VIBERT (J. G.), Paris.

240 Knife Grinder.
 7 by 5. Pen and ink.

FORTUNY (M.), deceased, Rome.

241 St. Jerome.
 (After Ribera.)
 7 by 5. Water color.

McLENNAN (JOHN), dec'd, New York.

242 Our "Foreign Relations."
 9 by 13. Pen and ink.

SUTER (J.), Berlin.

243 Unterwalden Costume.
7 by 6. Water color.

CHANTAL, Paris.

244 Female Head.
6 by 4. Water color.

DARLEY (F. O. C.), New York.

245 Italian Boy.
11 by 8. Water color.

DELESSARD (A.), Paris.

246 Poultry.
6 by 8. Water color.

VANDERBRUCK, Holland.

247 Farm House.
8 by 11. Water color.

GREIL (A.), Vienna.

248 The Sentinel—Old Nurenberg.
10 by 8. Water color.

HERSON (E.), Paris.

249 Street in Candebec.
12 by 8. Water color.

VERTUNNI (A.), Rome.

250 Roman Ruins, Campagna.
5 by 8. Oil sketch.

OWEN (G.), Boston.

251 Study from Nature.
6 by 8. Oil sketch.

WILLIS (H. BRITTAN), London.

252 Scene near Killarney.
8 by 13. Water color.

JUTSUM (H.), deceased, London.

253 Study from Nature, England.
8 by 12. Water color.

GAVARNI, deceased, Paris.

254 Costume of Brittany.
8 by 6. Sepia.

BELLOWS (A. F.), New York.

255 Sandy Creek.
9 by 11. Crayon.

256 Gathering Berries.
13 by 10. Pencil.

BEAUMONT (E. DE), Paris.

257 Caricature.

10 by 8. Water color.

OCKERT (K.), Dresden.

258 Dog and Game.

6 by 9. Water color.

KOEK-KOEK (H.), deceased, Amsterdam

259 Marine View.

6 by 9. Water color.

CHANTAL, Paris.

260 Study of Head.

4 by 4. Water color.

261 Female Head.

4 by 4. Water color.

FERNANDO (King of Portugal).

262 Portuguese Stable.

4 by 5. Pen and ink.

GRANET (), dec'd, Paris.

263 Interior (Vaulted Chapel).

5 by 6. Water color.

BERG (C.), deceased.

264 Ploughing.

5 by 8. Water color.

CALMELET (H.), Paris.

265 Annecy Lake, Savoy.

5 by 9. Water color.

CHRUGER (J.), Dresden.

266 Landscape.

5 by 10. Water color.

LE BAS (H.), Paris.

267 Landscape.

5 by 11. Water color.

KORNER (MADAME), Paris.

268 Flowers.

12 by 9. Water color.

STROEBEL (F.), Hague.

269 Interior.

11 by 9. Water color.

GUE, Vienna.

269^a Street in Ulm.

14 by 9.

BOUTON (The Elder), Hague.

270 Arcades of Coliseum.
8 by 11. Water color.

DE NAMUR (VANDESTEEN), Hague.

271 Eastern Dogs.
6 by 10. Tinted drawing.

VAINI (P.), dec'd, New York.

272 The Serenade.
12 by 7. Water color.

HOMER (WINSLOW), New York.

273 Hunting for Eggs.
10 by 6. Water color.

SPANGENBERG (), Berlin.

274 Ruins of the Acropolis.
14 by 19. Water color.

VERTIN (P. G.), Antwerp.

275 Street in Utrecht.
14 by 17. Water color.

MUHLIG (A.), deceased.

275^a Poor Sport.
10 by 8,

GIRARDIN (MADAME P.), Paris.

276 Lilacs.

17 by 14. Water color.

TAPIRO (), Rome.

277 The Convent's Hospitality.

15 by 10. Water color.

FORTUNY (M.), dec'd, Rome.

278 Mandolin Player.

10 by 7. Water color.

RIVOIRE (F.), Paris.

279 Flowers.

19 by 14. Water color.

DARLEY (F. O. C.), New York.

280 Switzerland.

10 by 14. Water color.

MOLE (J. H.), London.

281 The Fisherman's Return.

20 by 16. Water color.

From the Wolfe sale, 1863.

PREYER (J. W.), Dusseldorf.

282 Fruit Piece.
 20 by 27. Crayon.

MURRAY (ELIZABETH), New York.

283 The Eleventh Hour.
 31 by 24. Water color.

TIFFANY (L. C.), New York.

284 Tangiers, Old Treasury Building.
 27 by 41. Water color.

DORÉ (GUSTAVE), Paris.

285 The Retreat from Moscow.
 27 by 37. Tinted drawing.

BELLOWS (A. F.), New York.

286 The Willow Wagon.
 17 by 27. Water color.

GILBERT (SIR JOHN), R. A., London.

287 The Duchess Reading Don
 Quixote.

21 by 17. Water color.
 From the Wolfe sale, 1863.

VIBERT (J. G.), Paris.

288 The Offer of the Umbrella.
18 by 13. Water color.

TUCKER (), dec'd, London

289 Dover (morning effect).
15 by 20. Water color.

BRION (G.), Paris.

290 "Les Miserables."
23 by 16. Crayon.

TOPHAM (F. W.), London.

291 Peasants at the Fountain.
20 by 17. Water color.
From the Wolfe sale, 1863.

JOHNSON (EASTMAN), New York.

292 The Picture Book.
11 by 13. Crayon.

DELAROCHE (PAUL), dec'd, Paris.

293 The Keys of the Bastile.
11 by 14. Water color.

Study for the large picture destroyed in the Hotel de Ville Paris.

GREATOREX (ELIZA), New York.

294 Antwerp Cathedral.
 11 by 16. Pen and ink.

295 Venice.
 10 by 16. Pen and ink.

HOGUET (C.), dec'd, Berlin.

296 The Windmill.
 9 by 18. Water color.

TAPIRO (), Rome.

297 Papal Swiss Guard.
 15 by 10. Water color.

NICOLL (J. C.), New York.

298 October Afternoon.
 9 by 14. Water color.

TROYON (C.), dec'd, Paris.

299 Roadside Cottage.
 15 by 12. Pastel.

PAPE (E.), Berlin.

300 German Landscape.
 7 by 10. Water color.

McLENNAN (JOHN). dec'd, New York.

301 The Bogus Extra.

8 by 10. Pen and ink.

302 "Shoddy."

10 by 9. Pen and ink.

FAULKNER (JOHN). R. H. A., Dublin.

303 Sunset, Sea Shore.

12 by 20. Water color.

304 Fishing Boats.

12 by 16. Water color.

SCHRADER (F.), Dusseldorf.

305 Lady Macbeth.

18 by 15. Sepia.

FORTUNY (M.), dec'd, Rome.

306 A Hall Porter.

7 by 5. Pen and ink.

DE PENNE (C.), Paris.

307 The Lost Scent.

12 by 18. Water color.

WEIR (R. W.), New York.

308 Marine View.
10 by 13. Water color.

SMITH (RUSSELL), Philadelphia.

309 View of Mount Vernon.
9 by 13.

CHAPMAN (J. G.), Rome.

310 Landing of 50 English Pilgrims.
7 by 10. Water color.

SMITH (J. G.)

311 Cottage Scene.
7 by 10. Water color.

HUGO (VICTOR), Paris.

312 Belfry of Lierre.
9 by 7. Pen and ink.

SMITH (RUSSELL), Philadelphia.

313 View of Chambersburg, Pa.
4 by 7. Water color.

BIRCH (THOMAS), dec'd, Philadelphia.

314 Landscape.
6 by 9. Sepia.

GOODALL (E. A.), London.

315 Market Place at Abberville.

4 by 6. Water color.

RANNEY (W.), dec'd, New York.

316 The Sportsman and his Dog.

5 by 6. Tinted drawing.

RICHARDS (W. T.), Philadelphia.

317 Sketch from Nature.

6 by 7. Pencil.

COOMANS (J.), Paris.

318 The Reproof.

7 by 6. Tinted drawing.

MEYER VON BREMEN (J. G.), Berlin

319 The Grandmother's Story.

8 by 6. Water color.

FORTUNY (M.), dec'd, Rome.

320 Scene on a Terrace.

10 by 14. Water color.

MERLE (HUGES), Paris.

321 Reception of Napoleon at Grenoble, on his return from Elba, May 7th, 1815.

14 by 11. Water color.

"The whole populace being wild with excitement and enthusiasm, and not being able to find the keys of the city gates at the moment, they tore down one and placing it upon the shoulders of many of their fellows, and mounting one of their number on the top of it, he presents the gate, saying: 'Sire, not being able to procure the keys, we present to you the gates!'

"The figure behind Napoleon is Cambron, the next behind him is Marshall Bertrand, and the one whose head is seen is Lobedoyer, who was sent by the king to arrest Napoleon, but who went immediately over to him."—Grenoble is the native city of the artist.

PASSINI (L.), Rome.

322 Monk in his Cell.

10 by 8. Water color.

ZAMACOÏS (E.), dec'd, Paris.

Pupil of Meissonier.

323 Waiting at the Church Porch.

14 by 10. Water color.

